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The next day the cooking preparations proceed in earnest. Over a hundred women gather at Ponatlege and the adjoining hamlet to prepare the taro. The men are busy wrapping the fish in leaves and tending to the *liga*. The only idlers are a few old men, some of whom sit and play with the babies, while others are chatting in the men's house. The food is left on the *liga* overnight, and the next day sees the climax of the *malanggan* rites.

By the middle of the morning all the people of Lesu, Ambwa, and Langania, and many from the more distant villages of Libba and Tandis, and even a few from Fakmalak and Laummasong, both of different language groups, arrive at Ponatlege. Five or six hundred people are present. The men and women sit around in a large open space in the centre of the hamlet left free for dancing. The men sit on the side nearest the enclosure and the men's house, while the women are on the other side; even quite young children observe this distinction. On the side where the women sit a small temporary booth is erected to hold baked taro and bananas. This is for the women who, if they are hungry between dances, go in and eat. The men do not eat any of this food, but wait until the rites are over for the day. Everyone is anxious for the dancing to begin.

In come the first group of dancers, who are from Lesu. Each man wears an elaborate mask, a grass or rather leaf petticoat, and a red shirt. In the past, instead of the red shirt, which he now buys especially for this occasion from the trade store on a near-by plantation, he painted his body red from the waist up so that his identity might remain concealed. As each dancer enters, an old man blows from his hand some powdered lime, *lest*, in front of the performer, to make him dance well. The dancers enter in couples, except the first man who acts as a leader, escorting in each pair of dancers. When all have appeared, they dance together in circle and line formation. The dance is a very strenuous

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a dance in which both sexes took part.) It has two names, *Lumala* and *Pandawasik*. The dance is in circular formation, and each person shakes a shell rattle rhythmically. Both the Logagon and Lesu people are in it, and it is one of the special dances connected with this *malanggan*. It is supposed to be kept up all night, until dawn of the next day. But Logagon is the home of a Catholic Mission, and at ten o'clock the "Father" blows his whistle, the dancing stops, and everyone goes sedately home.

The next morning, shortly after sunrise, the women have a brief rehearsal of their dance. In the afternoon the rites begin with dancing, which continues for several hours. The men and women dance separately, and the dances are similar to the ones performed at other rites already described.

After the dances are finished there is a distribution of uncooked yams, taro, and twelve singed but uncooked pigs. There is no eating now; everyone carries his food home. During the distribution, which occurs in the open space in front of the enclosure and cook-house, the Lesu people remain within the cook-house, a little distance from where the apportionment is taking place. This is a sign that they do not wish any of the food which is being dispersed, for they will leave Logagon as soon as this is over and they do not want to be hindered on the long walk home by carrying bundles. The only thing they do take is sago, which they rarely get at Lesu.

They depart about sunset and walk all night, although if some are very tired they may stop at some place *en route*. They are all extremely anxious to return to their own village, for which there is a real nostalgia.

On Thursday, the day after the rites are over, Logagon people sleep all day. They are very tired.

The Lesu people left Wednesday about sunset, and got back to their own village at noon on Thursday. They are all exhausted and sleep for the rest of the day. But the next

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morning they go to their gardens. Some find them intact, while in others the pigs have wrought havoc, as was feared. They settle into the accustomed routine, and are obviously glad to be back.

Two days after the return to Penguli there is a feast to mark the occasion of cleaning the little house in which the *malanggan* was made. The chips of wood and other debris are carefully swept out of the house. There is sago for the feast, and the men are busy preparing it, while the women scrape the taro which will accompany it. The sago is shredded until it is mealy, mixed with water and made into a loaf, similar to bread. It is then wrapped in leaves and baked in the *liga*. At the feast Ongas, the Luluai and orator, makes a speech recounting all the past events—the making of the *malanggan*, taking it to Logagon, the rites there, and the payment for it, and now this marks the conclusion of the rites.

Almost three months have elapsed since Poinbi first came to Penguli and made arrangements for the making of the *malanggan*. There has been much ritual dancing and feasts. Poinbi and his group have expended a great deal of wealth. He and his community are poor now, but he has honoured his dead relatives and acquired much prestige. Those who have helped him have also acquired prestige. The acquisition of the right to make the *malanggan*, which they bought from Palou, is also a financial asset, for eventually they will resell the right to make this *malanggan* to someone else and get all the wealth back which they have now laid out. Palou and his associates have lost the right to make the *malanggan*, but are rich. Eventually they too will use this wealth to buy the right to make a new *malanggan*.

A social and ceremonial undertaking has set a very large amount of wealth into circulation. The economic transaction has been on a communal scale, with two men acting as leaders, and the principle of everything (service or material